

*Die Gerettete Zunge*  
*Geschichte Einer Jugend*  
*Elias Canetti*

**The German novelist, poet and critic W. G. Sebald (1944-2001) has in recent years attracted a phenomenal international following for his evocative prose works such as *Die Ausgewanderten* (The Emigrants), *Die Ringe des Saturn* (The Rings of Saturn) and *Austerlitz*, spellbinding elegiac narratives which, through**

**their deliberate blurring of genre boundaries and provocative use of photography, explore questions of Heimat and exile, memory and loss, history and natural history, art and nature. Saturn's Moons: a W. G. Sebald Handbook brings together in one volume a wealth of new critical and visual material on Sebald's life and works, covering the many facets and phases of his literary and academic careers -- as teacher, as scholar and critic, as colleague and as collaborator on translation. Lavishly illustrated, the Handbook also contains a number of rediscovered short pieces by W. G. Sebald,**

*Page 2/57*

**hitherto unpublished interviews, a catalogue of his library, and selected poems and tributes, as well as extensive primary and secondary bibliographies, details of audiovisual material and interviews, and a chronology of life and works. Drawing on a range of original sources from Sebald's Nachlass - the most important part of which is now held in the Deutsches Literaturarchiv Marbach - Saturn's Moons6g will be an invaluable sourcebook for future Sebald studies in English and German alike, complementing and augmenting recent critical works on subjects such as history, memory,**

*Page 3/57*

**modernity, reader response and the visual. The contributors include Mark Anderson, Anthea Bell, Ulrich von Buelow, Jo Catling, Michael Hulse, Florian Radvan, Uwe Schuette, Clive Scott, Richard Sheppard, Gordon Turner, Stephen Watts and Luke Williams. Jo Catling teaches in the School of Literature at the University of East Anglia and Richard Hibbitt in the Department of French at the University of Leeds. Keepers of the Motherland is the first comprehensive study of German and Austrian Jewish women authors. Dagmar Lorenz begins with an examination of the Yiddish author Glikl**

*Page 4/57*

**Hamil, whose works date from the late-seventeenth and early eighteenth centuries, and proceeds through such contemporary writers as Grete Weil, Katja Behrens, and Ruth Kl\_ger. Along the way she examines an extraordinary range of distinguished authors, including Else Lasker-Sch\_ler, Rosa Luxemburg, Nelly Sachs, and Gertrud Kolmar. ø Although Lorenz highlights the author?s individualities, she unifies Keepers of the Motherland with sustained attention to the ways in which they all reflect upon their identities as Jews and women. In this spirit Lorenz argues that ?the themes and**

**characters as well as the environments evoked in the texts of Jewish women authors writing in German resist patriarchal structures. The term ?motherland,? defining the domain of the Jewish woman?s native language, regardless of political or ethnic boundaries, is juxtaposed with the concept ?fatherland,? referring to the power structures of the nation or state in which she resides.? Lorenz describes a vital, diverse, and largely dissident literary tradition?a brilliant countertradition, in effect, that has endured in spite of oppression and genocide. Combining careful research with inspired synthesis, Lorenz**

*Page 6/57*

**provides an indispensable work for students of German, Jewish, and women's writings.**

**New essays providing a comprehensive scholarly introduction to the great writer and thinker Canetti.**

**Das Schreiben zu beschreiben ist seit Jahrhunderten fester Bestandteil der auktorialen abendländischen Selbstreflexion. Zur metaphorischen Umschreibung dieses komplexen inneren Vorgangs musste häufig das im wahrsten Sinne des Wortes Naheliegendste - der Körper - erhalten. Seit dem späten 18. Jahrhundert lässt sich in diesem Zusammenhang eine auffällige**

*Page 7/57*

**Häufung von Geburts- und Stillmetaphern feststellen: Muttersprache wird vom werdenden Dichter an der Brust der alphabetisierten bürgerlichen Mutter einge-saugt, später dann scheidet eben dieser Dichter in einem gebärähnlichen Vorgang kindliche Textkörper aus. Die Untersuchung "Ein-gesaugt & Rausgepresst", die sowohl kulturwissenschaftliche und gendertheoretische Debatten der letzten Jahre als auch poststrukturalistische Positionen und Ansätze des New Rhetoricism aufgreift, um die vieldiskutierte Trope 'Metapher' grundsätzlich neu zu veror-ten,**

*Page 8/57*

**geht anhand zahlreicher literarischer Einzeltexte von Johann Gottfried Herder bis Botho Strauß dem Einsatz geschlechtsspezifischer Körpermetaphern bei der Beschreibung des Spracherwerbs und des literarischen Schreibvorgangs nach. Die Untersuchung begnügt sich dabei nicht mit der Feststellung des konventionalisierten Metaphernkomplexes, sondern hinterfragt, welche dekonstruktiven Folgen die rhetorische Aneignung vor allem weiblicher Körperfunktionen für die Geschlechtsidentität des/der Schreibenden und die Geschlechterkonstellationen innerhalb der**

*Page 9/57*

**Texte hat.**

**Edge of Irony**

**World Literature and the Postcolonial**

**Literary Translation, Reception, and Transfer**

**Die Welt, die Rätsel bleibt**

**A Companion to the Works of Elias Canetti**

**Encyclopedia of German Literature**

**Gesammelte Werke Band 7: Die gerettete Zunge**

This volume approaches literary representations of post and neocolonialism by combining their readings with respective theoretical configurations. The aim is to cast light upon common characteristics of contemporary texts from around the world that deal with processes of colonization. Based on

*Page 10/57*

*die-gerettete-zunge-geschichte-einer-jugend-elias-canetti*

the epistemic discourses of postimperialism/postcolonialism, globalization, and world literature, the volume's chapters bring together international scholars from various disciplines in the Humanities, including Comparative Cultural Studies, Slavic, Romance, German, and African Studies. The main concern of the contributions is to conceptualize an autonomous category of a world literature of the colonial, going well beyond established classifications according to single languages or center-periphery dichotomies.

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

"The Elsewhere." Or, midbar-biblical Hebrew for both "wilderness" and "speech." A place of possession and dispossession, loss and nostalgia. But also a place that

speaks. Ingeniously using a Talmudic interpretive formula about the disposition of boundaries, Newton explores narratives of "place, flight, border, and beyond." The writers of *The Elsewhere* are a disparate company of twentieth-century memoirists and fabulists from the Levant (Palestine/Israel, Egypt) and East Central Europe. Together, their texts-cunningly paired so as to speak to one another in mutually revelatory ways-narrate the paradox of the "near distance." Wo der Sprache die Worte fehlen, da beginnt die Literatur. Der Literatur ist die Sehnsucht nach dem Unsagbaren und der Grenzgang zwischen Sprache und Schweigen nicht auszutreiben. Ihre besten und bleibendsten Werke wissen um die Grenze des Sagbaren und nähern sich doch mit Vehemenz immer wieder den Mysterien des Lebens. Wie

Literatur das tut, dem versucht Anna Mitgutsch in diesem Band nachzugehen. Ihre Essays reichen von der Bedeutung des Horizonts und des Schweigens in der Kunst über den Zivilisationsbruch der Shoah bis zu den Themen Heimat und Fremde, Exil und Emigration, Freiheit und Macht. Sie berühren Literatur ebenso wie Philosophie und Religion.

On Belonging at a Near Distance

Gerettete Zunge

Culture and Catastrophe in Habsburg Vienna

Autobiographical and Biographical Forms

Ethical Thinking in Twentieth-Century Literature

The Routledge Encyclopedia of Jewish Writers of the Twentieth Century

Vienna and the Jews, 1867-1938

*Page 13/57*

**Increasing numbers of people have contact with other cultures and languages. Language Learner Narrative examines representations of this phenomenon in literary texts using an applied linguistic approach. This analysis of written narratives of language learning and cross-cultural encounter complements objective studies in intercultural communication and second language acquisition research. Kant's use of the term Mündigkeit in his essay "What is Enlightenment?" is used to frame the complex issues of language, identity, meaning and reality presented by the texts. Augmented by Pierre Bourdieu's concept of linguistic capital, this framing forms a counterpoint to the positioning of these authors as "avatar[s] of**

**poststructuralist wisdom” (Eva Hoffman). The work includes a uniquely detailed linguistic analysis of Emine Sevgi Özdamar’s Mutter Zunge, and further texts by other widely studied and less familiar authors (Yoko Tawada, Eva Hoffman, Vassilis Alexakis, Zé Do Rock). It also lists literary sources of language learner narrative. Through its fundamental examination of what and how language means to us as individuals, this volume will be of wide appeal to students and researchers in applied linguistics, second language acquisition, intercultural communication and literary studies.**

**Combines an overview of academic approaches to "life writing" with case studies from crucial periods of**

*Page 15/57*

**twentieth-century German history.**

**This collection of essays provides an account of Dante's reception in a range of media-visual art, literature, theatre, cinema, and music-from the late eighteenth century through to the early twentieth and explores various appropriations and interpretations of his works and persona during the era of modernization in Europe, the USA, and beyond.**

**Na de formatie van de NSDAP in de jaren '20 werden verschillende vormen van geluid (stem, ruis, stilte, populaire muziek) en mediatechnologieën (radio- en luidsprekersystemen) ingezet voor hun politieke programma. Vanuit de historisch invalshoek van het**

*Page 16/57*

**stedelijke 'soundscape' van Düsseldorf, onderzoekt de auteur de productie en receptie van deze geluiden en technologieën. Nazi Soundscapes brengt in kaart hoe het politieke bestel de stedelijke ruimte en identiteitsformatie van burgers door middel van geluid beïnvloedt. Het geeft een kritisch perspectief op zowel visuele als auditieve manieren van controle en discipline, in het bijzonder bij uitsluiting en geweld tijdens het nationaal-socialisme (1933-1945).**

**Geschichte einer Jugend**

**Intellectual Allies**

**The End of Modernism**

**Modernism in the Shadow of the Habsburg Empire**

*Page 17/57*

## **Pandemic Re-Awakenings**

### **Audio Technologies, Memory and Cultural Practices**

#### **An A-to-Z Guide**

"Since the revelation of Iris Murdoch's (1919–1999) affair with Elias Canetti (1905–1994), scholarship on their relationship has been largely biographical, focusing in particular on Canetti's alleged role as the real-life model for some of Murdoch's most invidious protagonists. Little research, however, has been done on the extensive common ground between the two writers' literary projects. In this

groundbreaking comparative study, Elaine Morley conducts a careful philological comparison of Murdoch's and Canetti's works, from their literary themes and theories to their idiosyncratic stylistic practices. Morley demonstrates that these authors were preoccupied with a common philosophical problem, and that they were in fact not only personally close, but also more intellectually allied than has been previously thought. Elaine Morley is Lecturer in German and Comparative Literature at Queen Mary, University of London where she convenes the MA in Anglo-German Cultural Relations."

The end of World War II led to increased interest in multicultural concerns and a flourishing of literary and artistic endeavors. It was also a time of decolonization and the emergence of new nations and cultures clamoring for recognition and respect. The political circumstances following World War II exposed many people to other cultures. This reference discusses the experiences of writers active since 1945 who were shaped by cultures other than their own. Included are alphabetically arranged entries for more than 100 writers, including Chinua Achebe, W.H. Auden, Mircea

Eliade, Jamaica Kincaid, Salman Rushdie, and Elie Wiesel. The profiled authors either lived in another culture voluntarily or were wrenched from one culture into another. Each entry includes a brief biography, a discussion of multicultural themes in the writer's works, a review of criticism, and primary and secondary bibliographies. The volume closes with a selected, general bibliography. The reference demonstrates the value of multicultural experiences in the lives of writers around the world and fosters a greater appreciation of cultural diversity. This anthology features an eclectic mix of

eighteen modern works by a selection of Switzerland's heterogeneous community of Jewish writers. Questions about Jewish identity and the legacy of the Holocaust remain current and controversial in Switzerland because of the country's now well-publicized economic involvement with Hitler's Germany and the scandal that erupted when the purported Holocaust memoir of Benjamin Wilkomirski was revealed to be a hoax. This collection includes an excerpt from a novel by Daniel Ganzfried, the journalist who exposed the Wilkomirski Affair; two chilling counterfactual accounts of a Nazi-occupied

Switzerland by television scriptwriter Charles Lewinsky; an epistolary satire of contemporary Swiss and Jewish life by Sergue Hazanov, a Russian-Jewish immigrant; lyrical evocations of exile by Gabriele Markus; a memoir by renowned theatre director Luc Bondy; strikingly harsh portraits of contemporary European life from painter and performance artist Miriam Cahn; and a screenplay about the Holocaust and Jewish refugees in Switzerland by Swiss filmmaker Stina Werenfels. Surprising in its diversity and sometimes disturbing in its preoccupations, this anthology will make it

hard to generalize about Jewish life in Switzerland or to think in polarities such as Switzerland and "the Jews."

Though he died in the last decade of the twentieth century, the satirist, social thinker, memoirist, and dramatist Elias Canetti lives on into the present. Testifying to the author's undeniable cultural "afterlife," the essays gathered together here represent a wide swath of the latest Canetti scholarship. Contributors examine Canetti's Jewish identity; the Marxist politics of his youth; his influence on writers as diverse as Bachmann, Jelinek, and

Sebald; the undiscovered “poetry” of his literary testament (Nachlass); his status as a self-cancelling satirist; and his complex and sometimes ambivalent citation of Chinese and French cultural icons. In addition, this volume presents a treatment of Canetti as philosopher; as contributor to the great debate on the genesis of violence; as a chronicler of the WWII exile experience; as well as a personal reminiscence by one of the great Canetti scholars of our time, Gerald Stieg. *The Worlds of Elias Canetti* challenges conventional wisdom about this Nobel laureate and opens up new areas to scholarly

investigation. “The Worlds of Elias Canetti convenes diverse disciplinary perspectives on one of the most enigmatic and ambidextrous authors of the twentieth century. An internationally renowned team of scholars places Canetti’s social thought and literary oeuvre within intriguing new contexts, highlighting as yet underexplored connections within areas such as philosophy, Jewish Studies, cultural anthropology, literary intertextuality, and beyond. Compellingly, this volume introduces us to a Canetti we have not yet known, and one who equally belongs to the twenty-first century. In its

scope and originality, The Worlds of Elias Canetti sets a new standard—and not just for Canetti scholarship.” Jochen Vogt, Professor of German Literature, University of Essen

Die gerettete Zunge

Nazi Soundscapes

Edinburgh Companion to Modern Jewish Fiction

The Forgotten and Unforgotten 'Spanish' Flu of 1918–1919

The Tongue Set Free

The Worlds of Elias Canetti

European Cities in the Modern Era, 1850–1914

**The three concepts mentioned in the title of this volume imply the contact between two or more literary phenomena; they are based on**

similarities that are related to a form of ‘travelling’ and imitation or adaptation of entire texts, genres, forms or contents. Transfer comprises all sorts of ‘travelling’, with translation as a major instrument of transferring literature across linguistic and cultural barriers. Transfer aims at the process of communication, starting with the source product and its cultural context and then highlighting the mediation by certain agents and institutions to end up with inclusion in the target culture. Reception lays its focus on the receiving culture, especially on criticism, reading, and interpretation. Translation, therefore, forms a major factor in reception with the general aim of reception studies being to reveal the wide spectrum of interpretations each text offers. Moreover, translations are the prime instrument in the distribution of literature across linguistic and cultural borders; thus, they pave the way for gaining prestige in the

world of literature. The thirty-eight papers included in this volume and dedicated to research in this area were previously read at the ICLA conference 2016 in Vienna. They are ample proof that the field remains at the center of interest in Comparative Literature. First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged

entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

This is the first volume of Elias Canetti's autobiography. He presents an account of the events, personalities and intellectual forces that shaped his growth as an artist during his early years in Bulgaria, Manchester, Zurich and Vienna.

A Cultural History

The Art of Distances

Dante in the Long Nineteenth Century

A W.G Sebald Handbook

Eingesaugt & Rausgepresst

Essays über Elias Canetti, Paul Celan, Emily Dickinson, Franz Kafka, Imre Kertesz, Herman Melville, Amos Oz, Sylvia Plath, Rainer Maria Rilke u.v.a.

## **Subjectivity, Truth and Fiction in Recent German Autobiographical Treatments of Totalitarianism**

This book studies the role played by Jews in the explosion of cultural innovation in Vienna at the turn of the century, which had its roots in the years following the Ausgleich of 1867 and its demise in the sweeping events of the 1930s. The author shows that, in terms of personnel, Jews were predominant throughout most of Viennese high culture, and so any attempts to dismiss the "Jewish aspect" of the intelligentsia are refuted. The book goes on to

explain this "Jewish aspect," dismissing any unitary, static model and adopting a historical approach that sees the "Jewishness" of Viennese modern culture as a result of the specific Jewish backgrounds of most of the leading cultural figures and their reactions to being Jewish.

Elias Canettis Kindheitsbuch, das uns mit Spannung die Schilderung seiner eigenen Lehrjahre erwarten läßt, ist ein Rückblick ohne Zorn und ohne Hätschelei einer besonnenen Vergangenheit. Es ist ein grundehrliches Buch.

*Page 32/57*

Nobel laureate Elias Canetti wrote his novel *Auto-da-Fe* (*Die Blendung*) when he and the twentieth century were still quite young. Rooted in the cultural crises of the Weimar period, *Auto-da-Fe* first received critical acclaim abroad--in England, France, and the United States--where it continues to fascinate readers of subsequent generations. *The End of Modernism* places this work in its cultural and philosophical contexts, situating the novel not only in relation to Canetti's considerable body of social thought, but also within larger

debates on Freud and Freudianism, misogyny and modernism's "fragmented subject," anti-Semitism and the failure of humanism, contemporary philosophy and philosophical fads, and traditionalist notions of literature and escapist conceptions of history. *The End of Modernism* portrays *Auto-da-Fe* as an exemplum of "analytic modernism," and in this sense a crucial endpoint in the progression of postwar conceptions of literary modernism.

This book provides a critical overview of the

main writers and key themes of Anglophone Jewish fiction; highlighting the rich diversity of the field, identifying key themes, analysing the main trends in Anglophone Jewish fiction and situating them in a historical context.

Geschichte e. Jugend

Iris Murdoch and Elias Canetti

Keepers of the Motherland

Nationality, Identity, and Appropriation

Centenary Essays

Autobiographie im 20. Jahrhundert Elias

Canetti: Die gerettete Zunge

*Page 35/57*

Elias Canetti's Auto-da-Fé

Equally important to our understanding of history and humanity are the great works of literature. The Nobel Prize for literature recognises modern classics and the efforts of authors to bridge gaps between different cultures, time-periods and styles; the prizewinners between 1968 and 1995 are from four continents. These volumes are collections of the Nobel lectures delivered by the prizewinners, together with their biographies, portraits and presentation speeches for the period 1968 - 1995. Each Nobel lecture is based on the work that won

*Page 36/57*

the laureate his prize. New biographical data of the laureates, since they were awarded the Nobel prize, are also included. These volumes of inspiring lectures by outstanding individuals should be on everyone's bookshelf. Literature: (1981) E Canetti -- for writings marked by a broad outlook, a wealth of ideas and artistic power; (1982) G G Marquez -- for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent's life and conflicts; (1983) W Golding -- for his novels which, with the perspicuity of realistic

narrative art and the diversity and universality of myth, illuminate the human condition in the world of today; (1984) J Seifert -- for his poetry which endowed with freshness, sensuality and rich inventiveness provides a liberating image of the indomitable spirit and versatility of man; (1985) C Simon -- who in his novel combines the poet's and the painter's creativeness with a deepened awareness of time in the depiction of the human condition; (1986) W Soyinka -- who in a wide cultural perspective and with poetic overtones fashions the drama of existence; (1987) J Brodsky -- for an all-

*Page 38/57*

embracing authorship imbued with clarity of thought and poetic intensity; (1988) N Mahfouz -- who, through works rich in nuance -- now clearsightedly realistic, now evocatively ambiguous --

Despite all the assertions towards the end of the twentieth century that the literary subject had expired along with the author, the wave of autobiographies published in German after the Wende was a clear indication that, on the contrary, life stories were very much alive. In this study, Owen Evans examines the work of eight authors – Ludwig Harig, Uwe Saeger, Ruth Klüger, Günter de Bruyn, Günter Kunert,

*Page 39/57*

Christoph Hein, Grete Weil and Monika Maron – who all published personal texts after 1989 dealing either with life in Nazi Germany or the GDR, and in some cases both. By means of close textual analysis, Evans explores the impact these regimes had on the individuals concerned and the contrasting ways in which the authors handle the autobiographical project. They adopt varying textual strategies to render the self on the page, with some employing overt fiction, and yet in each case, the project was clearly motivated by the need to treat psychological wounds inflicted on the self by totalitarianism. In their

*Page 40/57*

mapping of the contours of oppression, the texts at the heart of this study combine to offer a powerful defence of literary autobiography, in Germany at least, as a valuable means of tackling the legacy of totalitarianism.

Among the brilliant writers and thinkers who emerged from the multicultural and polyglot world of the Austro-Hungarian Empire were Sigmund Freud, Ludwig Wittgenstein, Franz Kafka, and Paul Celan. For them, the trauma of the First World War included the sudden dissolution of the geographical entity into which they were born. Austria, the small, fragile

republic that emerged from the Empire in 1918, became in Karl Kraus's words the research laboratory for world destruction. In this major reconsideration of European modernism, Marjorie Perloff identifies and explores the aesthetic world that emerged from the rubble of WWI Vienna and other former Hapsburg territories an Austro-Modernist ethos that strangely anticipates the darkness and cynicism of our own disillusioned twenty-first-century culture. Perloff introduces works in a variety of genres drama (Kraus's *Last Days of Mankind*), the novel (Roth's *The Radetzky March*),

*Page 42/57*

the essay (central to Robert Musil's *The Man without Qualities*), the memoir (Elias Canetti's *The Tongue Set Free*), the lyric poem (Celan's love poetry), and the philosophical notebook (Wittgenstein) so as to give even non-specialists a sense of the complex and troubled literary scene created in the shadow of empire and war. These writers created a deeply skeptical and resolutely individualistic modernism one much less ideologically charged, for example, than its counterpart in Germany. Austro-Modernism was not avant-garde in the usual senses, Perloff shows. But its savage and grotesquely comic irony, its

*Page 43/57*

conviction, most memorably expressed by Wittgenstein, that argumentation was best conveyed through aphorism, its fondness for paradox and contradiction as modes of understanding, and its early embrace of an aesthetics of documentation and appropriation these may well be the most lasting legacies of any modernist movement. Austro-Modernism emerges here as a vital alternative, not only to the French and Anglo-American modernisms that have largely defined the period, but also to Weimar and the Frankfurt School, so central to Anglo-American cultural studies."

*Page 44/57*

This is a fascinating study of the life and work of Karl Kraus, brilliant Austrian writer, satirist and personality of fin de siècle Vienna. This encyclopaedic study of his life, his work and his generation will be of great interest to both the enthusiast and the general student of European culture. Drawing on unfamiliar sources, Edward Timms analyses Kraus's involvement in the fundamental ideological issues of his time, and shows that Kraus's political position - caught between traditional Habsburg loyalties and new democratic commitments - was far more complex

*Page 45/57*

than has previously been suspected. 'A major landmark in Kraus studies, and an important contribution to our understanding of the culture of the early twentieth century. It abounds in discoveries and insights.' Times Higher Education Supplement 'Timm's lucid prose, his masterly organization of the voluminous material he treats, his excellent translations of the documents he cites and his broad, readable portrayal of Viennese fin-de-siecle culture makes this study accessible to the average reader and a pleasure for the literary professional ... An example of German studies at its best.' European

*Page 46/57*

Studies Journal 'This study, which takes us to the end of the Great War, is unquestionably the most detailed and thoughtful book about him in any language. Edward Timms' account skilfully interweaves his life, times and work.' The Listener 'Timms successfully weaves a colourful, and thoroughly researched and documented account of essential cultural currents in Habsburg Vienna around his central figure. Copious illustrations and photographs enhance a most enjoyable text, making this an ideal introduction to Kraus and his work.' Choice Edward Timms is lecturer in German at the

*Page 47/57*

University of Cambridge and a fellow of Gonville and Caius College.

Saturn's Moons

Karl Kraus, Apocalyptic Satirist

Werke

Multicultural Writers Since 1945

An Exploration of Mündigkeit in Intercultural Literature

Encyclopedia of Life Writing

Mapping the Contours of Oppression

Now available in paperback for the first time, Jewish Writers of the Twentieth Century

is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by

*Page 49/57*

expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

In recent decades, the importance of sound for remembering the past and for creating a sense of belonging has been increasingly acknowledged. We keep "sound souvenirs" such as cassette tapes and long play albums in our attics because we want to be able to recreate the music and everyday sounds we once cherished. Artists and ordinary listeners deploy the newest digital audio technologies

to recycle past sounds into present tunes. Sound and memory are inextricably intertwined, not just through the commercially exploited nostalgia on oldies radio stations, but through the exchange of valued songs by means of pristine recordings and cultural practices such as collecting, archiving and listing. This book explores several types of cultural practices involving the remembrance and restoration of past sounds. At the same time, it theorizes the cultural meaning of collecting, recycling, reciting, and remembering sound and music. In *The Art of Distances*, Corina Stan

*Page 51/57*

identifies an insistent preoccupation with interpersonal distance in a strand of twentieth-century European and Anglophone literature that includes the work of George Orwell, Paul Morand, Elias Canetti, Iris Murdoch, Walter Benjamin, Annie Ernaux, Günter Grass, and Damon Galgut. Specifically, Stan shows that these authors all engage in philosophical meditations, in the realm of literary writing, on the ethical question of how to live with others and how to find an ideal interpersonal distance at historical moments when there are no obviously agreed-upon social norms for ethical behavior.

*Page 52/57*

Bringing these authors into dialogue with philosophers such as Michel de Montaigne, Ralph Waldo Emerson, Friedrich Nietzsche, Sigmund Freud, Helmuth Plessner, Martin Heidegger, Jean-Luc Nancy, Emmanuel Levinas, Peter Sloterdijk, Guillaume le Blanc, and Pierre Zaoui, Stan shows how the question of the right interpersonal distance became a fundamental one for the literary authors under consideration and explores what forms and genres they proposed in order to convey the complexity of this question. Albeit unknowingly, she suggests, they are engaged in fleshing out what Roland Barthes called "a

science, or perhaps an art, of distances.”

In 'European Cities in the Modern Era, 1850/80-1914', Friedrich Lenger offers an account of Europe's major cities in a period crucial for the development of much of their present shape and infrastructure.

Language Learner Narrative

Sound Souvenirs

The Elsewhere

Sound, Technology and Urban Space in Germany, 1933-1945

Narratives of (Neo) Colonialization in a Globalized World

Verschriftlichungen des Körpers und

*Page 54/57*

Verkörperungen der Schrift

Die gerettete Zunge. ...

Pandemic Re-Awakenings offers a multi-level and multi-faceted exploration of a century of remembering, forgetting, and rediscovering the influenza pandemic of 1918-1919, arguably the greatest catastrophe in human history. Twenty-three researchers present original perspectives by critically investigating the hitherto unexplored vicissitudes of memory in the interrelated spheres of personal, communal, medical, and cultural histories in different national and transnational settings across the globe. The volume reveals how, even though the Great Flu was overshadowed by the commemorative culture of the Great War, recollections of the pandemic persisted over time to re-emerge towards the center of the 'Spanish' Flu and burst into public consciousness following the

*Page 55/57*

outbreak of the COVID-19 pandemic. The chapters chart historiographical neglect (while acknowledging the often-unnoticed dialogues between scientific and historical discourses), probe silences, and trace vestiges of social and cultural memories that long remained outside of what was considered collective memory. In "Die gerettete Zunge" erzählt Elias Canetti von seiner Kindheit in Bulgarien, England, Österreich und der Schweiz. Der spanische Ursprung der Familie, die vielsprachige Umgebung in Rustschuk, das patriarchalische Leben im jüdischen Elternhaus, die Schulzeit in Manchester, Kriegs- und Nachkriegszeit in Zürich – all dies in den Beobachtungen des Kindes, die noch übertroffen werden durch die Intensität, mit der der Heranwachsende Gefühle erfährt. Eifersucht und Wahn nicht weniger als Zärtlichkeit und Stolz.

An Anthology

Contemporary Jewish Writing in Switzerland  
Literature: 1981-1990  
Encyclopedia of the Essay  
German Texts by Jewish Women Writers  
German Life Writing in the Twentieth Century